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R.W. LLOYD

COLLECTION

OF

DRAWINGS BY OLD MASTERS

OF

THE RIGHT HON.

THE EARL OF WARWICK,

DECEASED.

CATALOGUE

OF THE

RARE AND VALUABLE COLLECTION

OF

Drawings by Old Masters

OF

THE RIGHT HON.

THE EARL OF WARWICK,

DECEASED:

WHICH (*by Order of the Executors*)

Will be Sold by Auction by

MESSRS. CHRISTIE, MANSON & WOODS,

AT THEIR GREAT ROOMS,

8 KING STREET, ST. JAMES'S SQUARE,

On WEDNESDAY, MAY 20, 1896,

AND FOLLOWING DAY,

AT ONE O'CLOCK PRECISELY.

May be viewed Two Days preceding, and Catalogues had, at Messrs. CHRISTIE, MANSON and WOODS' Offices, 8 *King Street, St. James's Square, S.W.*

CONDITIONS OF SALE.

—o—

I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

II. No person to advance less than 1s.; above Five Pounds, 5s.; and so on in proportion.

III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.

IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the pound, or more, in part of payment, or the whole of the Purchase-Money, *if required*; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.

V. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two days from the Sale; Messrs. CHRISTIE, MANSON and WOODS not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in, any Lot, and making no warranty whatever.

VI. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.

VII. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the Defaulter at this Sale.

CATALOGUE.

First Day's Sale.

On WEDNESDAY, MAY 20, 1896,

AT ONE O'CLOCK PRECISELY.

For the purpose of this catalogue most of the old attributions of authorship have been adhered to.

ANDERSON (WILLIAM.)

1 Coast Scene, with shipping—*water-colours—signed, and dated* 1791
13½ *in.* by 9½ *in.*

ARPINO (GIUSEPPE CESARI, CAVALIERE D').

2 Study of an Angel for an Annunciation—*black and red chalk*
7¼ *in.* by 11½ *in.*

BACKHUYZEN (LUDOLF).

3 Group of Fishermen on the Seashore—*pen, washed with Indian ink*
13 *in.* by 8½ *in.*

BACKHUYZEN (LUDOLF).

4 A Coast Scene: fishermen landing—*pen, washed with Indian ink —signed L. B.*

$17\frac{1}{4}$ *in.* by $12\frac{1}{4}$ *in.*

5 A Coast Scene, with a ship stranded—*Indian ink—signed L. B.*

$13\frac{1}{2}$ *in.* by 10 *in.*

BACKER (JACOB A.)

6 A Portrait of a Lady, three-quarter length—*black and white chalk, on greenish paper*

$8\frac{3}{4}$ *in.* by $13\frac{3}{4}$ *in.*

BANDINELLI (BACCIO).

7 The Holy Family: a Sketch; and Study of a Male Head—*pen and bistre* 2

8 Two Sibyls; and Figure of an Apostle in a Niche—*pen and bistre* 2

9 Sketches of Various Heads; and another, of figures in the cartoon of The War of Pisa 2

BARENGER (JAMES).

10 A Horse in a Stall—*pencil, washed with water-colours—signed, and dated* 1810

BARKER (BENJAMIN).

11 Two Landscapes—*water-colours—one signed, and dated* 1804 2

BAROCCIO (FEDERIGO).

12 Head of a Child—*in crayon, on bluish paper*—with Studies of an arm and leg on the reverse

$9\frac{1}{2}$ *in.* by $14\frac{3}{4}$ *in.*

13 Head of a Monk—*black and red chalk*; and another Sketch—*in bistre* 2

14 Studies for St. Sebastian—*black and white chalk*; and others—*in crayons, on bluish paper* 3

15 Two Studies of Draped Figures—*black chalk* 2

BARRY (JAMES).

16 Academical Study of a Man, standing—*pen and ink—signed—stained*

BARTOLOMMEO DELLA PORTA (FRA).

17 Head of a Youth—*black chalk*

$10\frac{1}{4}$ *in.* by $14\frac{3}{4}$ *in.*

From the Mariette and Lafoy Collections

18 Head of a Cherub—*black chalk*

$6\frac{1}{2}$ *in.* by 8 *in.*

19 Head of a Man, in profile, looking down—*black chalk*

9 *in.* by 10 *in.*

From the Dimsdale Collection

BARTOLOZZI (FRANCESCO).

20 Charity—*black and red chalk*; and A Child holding a Cross—*black chalk* 2

21 A Satyr—*red chalk*; and Study of a Woman, half figure—*black and red chalk* 2

BASSANO (JACOPO).

22 A Draped Female Figure, kneeling, seen from behind—*black chalk*
$9\frac{1}{4}$ *in.* by 10 *in.*

BECCAFUMI (DOMENICO).

23 Holy Family with St. Anne—*red chalk*
13 *in.* by $11\frac{1}{4}$ *in.*

BELLA (STEFANO DELLA).

24 A Battle Scene; and three Sketches of Figures for a Tournament 4

25 Three Various Sketches, by Della Bella; and others 10

BELLINI (JACOPO).

26 THREE STUDIES OF DRAPED FIGURES—*sepia, heightened with white, on greenish paper*
11 *in.* by $8\frac{1}{2}$ *in.*
From the Vasari and Woodburn Collections

BELLINI (GIOVANNI).

27 His own Portrait—*in black chalk*
8 *in.* by 11 *in.*
From the Lawrence Collection

28 THE PRESENTATION OF THE VIRGIN IN THE TEMPLE—*red chalk*
$11\frac{1}{4}$ *in.* by 12 *in.*
From the Lawrence Collection

29 Head of a Man, in profile—*red chalk, heightened with white*
6 *in.* by 8 *in.*

BERGHEM (NICHOLAS).

30 A Landscape, with ruins of the Castle of Brederode
20 *in.* by 12 *in.*

31 Interior of a Dutch Inn, with figures—*black chalk, washed with Indian ink—from the De Fries Collection*; and another 2

BLOEMART (ABRAHAM).

32 Figure of a Pope, whole length; and another similar drawing—*pen and ink, washed with bistre* 2

33 The Deluge—*pen and ink, washed with bistre*; and St. Roch—*washed in red and white* 2

BOLOGNA (GIOVANNI DI).

34 A Study for The Rape of the Sabines—*red chalk*
8½ *in.* by 14 *in.*

BONINGTON (R. P.).

35 The Fortune Teller—*water-colour*
6 *in.* by 8 *in.*

36 A Peasant Family by the Roadside—*water-colour*; and Study of a Woman, reclining—*black and white chalk* 2

BORDONE (Paris).

37 A Young Woman Kneeling by the Side of a Well—*bistre and red chalk, heightened with colours*
9¾ *in.* by 11 *in.*

BORGOGNONE (CORTESE, Called).

38 Two Battle Scenes—*pen, washed with bistre* 2

39 Three Battle Scenes—*pen and ink, washed* 3

BOSCOLI (ANDREA).

40 Two Friezes—*pen and ink, washed with bistre* 2

41 Various Studies of Kneeling Figures—*pen and bistre, washed* 3

BOTH (JAN).

42 A Landscape, with cattle crossing a ford—*black chalk, heightened with white*
14¼ *in.* by 10 *in.*

43 A Large Landscape, with a ferry-boat and various figures—*red chalk—signed*
22½ *in.* by 13¾ *in.*

BOTH (A.).

44 A Sketch in Rome—*signed—pen and bistre*; and Study of a Muleteer 2

BOUCHER (FRANÇOIS).

45 A Farmyard, with figures—*black chalk*
15½ *in.* by 10¼ *in.*

46 Three Cupids—*black and red chalk*
10½ *in.* by 1. ¼ *in.*

47 A Female Figure, reclining—*black, red and white chalk*
15½ *in.* by 11 *in.*

48 A Female Figure, reclining—*red and white chalk*
18 *in.* by 12½ *in.*

49 A Study of Two Female Figures—*in black and white chalk*
16 *in.* by 11 *in.*
From Dr. Peart's Collection

50 The School of Love—*black chalk, on grey paper*
16½ *in.* by 9 *in.*

BRILL (PAUL).

51 The Grotto of Posilipo—*pen and bistre*

BRONZINO (A.).

52 An Allegorical Composition—*pen and bistre, heightened with gold*
$7\frac{1}{2}$ *in.* by 11 *in.*

BROUWER (ADRIAN).

53 Boers Quarrelling—*pen and bistre;* and another 2

CAGLIARI (PAOLO), Called VERONESE.

54 Portrait of a Gentleman, bust, full face—*black, red and white chalk*
$7\frac{1}{2}$ *in.* by $10\frac{1}{4}$ *in.*
From the Benjamin West and Lawrence Collections

55 THE PRESENTATION IN THE TEMPLE—*pen and bistre, heightened with white*
$15\frac{1}{2}$ *in.* by 12 *in.*

CANGIAGIO (LUCA).

56 Various Sketches—*in pen and ink* 5

CANALETTO (A.).

57 Two Views of Venice—*sketches in pen and ink, slightly washed* 2

58 A Landscape, with ruins
$21\frac{1}{4}$ *in.* by 15 *in.*
From the Denon Collection

CANTARINI (SIMONE) Called PESARESE.

59 Two Studies for the Holy Family—*in black chalk*; and two others 4

CANUTI (DOMENICO).

60 The Rape of Ganymede; and a Study for The Ascension—*pen and bistre* 2

CARRACCI (ANNIBALE)

61 Studies of Peasants—*in red chalk* 2

62 Head of a Man, full face—*red chalk*; and another 2
From the Richardson Collection

63 A Musical Party—*pen and ink*; and two others 3

CARRACCI (LUDOVICO).

64 Sketch for The Nativity—*pen and red chalk*; and another 2

65 Two Studies for a Ceiling—*pen and red chalk* 2

CARRACCI (AGOSTINO).

66 Figure of a Saint—*signed—from the Lanckrinck, Richardson and Reynolds Collections*; and Sketch of a River Scene, with figures bathing 2

CASTIGLIONE (BENEDETTO).

67 The Nativity—*bistre, heightened with colours*; and another 2
From the Houlditch Collection.

68 The Garden of Eden, with numerous animals—*in colours*; and another 2

69 Three Compositions, with cattle, &c. 3

CELLINI (BENVENUTO).

70 A Design for a Fountain—*red chalk*
10 *in.* by 17 *in.*
From the Udney Collection

CIGNANI (CARLO).

71 Various Academical Studies—*red chalk* 4

CIGOLI (LODOVICO CARDI).

72 Esther Before Ashaverus; and another—*pen and bistre* 2

CIPRIANI.

73 Various Compositions—*pen and bistre* 5

CLAUDE GELÉE, Called LORRAIN.

74 A Landscape, with a temple in the background, and a procession crossing a bridge—*pen and bistre*
$10\frac{1}{2}$ *in.* by 8 *in.*

75 A Coast Scene, with figures, mouth of a river, with shipping in the distance—*pen and bistre*
$10\frac{1}{4}$ *in.* by $7\frac{3}{4}$ *in.*

76 Study of a Palm Tree
$8\frac{1}{2}$ *in.* by 12 *in.*

77 A Landscape, with a castle in the distance—*pen and Indian ink, heightened with white*
17 *in.* by $11\frac{1}{2}$ *in.*

78 A Forest Scene, with a rustic bridge over a stream—*black chalk, heightened with white, on bluish paper*
16 *in.* by $10\frac{1}{2}$ *in.*

79 A Landscape, with a bridge; and another 2

80 A Landscape, with cattle in foreground—*pen and bistre*
11 *in.* by 8 *in.*

CORREGGIO (ANTONIO ALLEGRI DA).

81 THE HOLY FAMILY, WITH ST. ELIZABETH AND ST. JOHN—*red chalk*
8 *in.* by 11 *in.*

82 "THE APOLLO OF THE DUOMO AT PARMA"—*in black and red chalk*
7¼ *in.* by 9½ *in.*

83 A STUDY OF AN ANGEL—*red chalk*
5¼ *in.* by 7½ *in.*

84 A HEAD OF AN ANGEL, looking upwards—*red chalk*; and another similar Drawing 2

85 A HEAD WITH FLOWING BEARD; and Study of a boyish figure; and another 3

CORTONA (PIETRO BERRETINI DA).

86 TWO BATTLE SCENES—*pen and Indian ink* 2

87 CHRIST APPEARING AS A GARDENER; and two Mythological Subjects 3

88 A BACCHANALIAN SCENE; and another Mythological Subject—*pen and ink* 2

COSWAY (RICHARD), R.A.

89 ANTONY AND CLEOPATRA—*pen and ink, washed and slightly coloured*
7 *in.* by 9 *in.*

90 VENUS AND CUPID—*pencil*
11½ *in.* by 8½ *in.*

91 CUPID AND PSYCHE—*black chalk and pencil*
8¾ *in.* by 9¼ *in.*

92 STUDY OF A COUNTRY GIRL, sitting—*black and red chalk, slightly touched with colour*
6½ *in.* by 8 *in.*

COZENS (A.).

93 A Mountainous Landscape, with a flock of sheep in the foreground—*water-colour*

15 *in.* by 10½ *in.*

94 A Landscape, with a storm breaking over the town of Padua in the distance

14¾ *in.* by 10¼ *in.*

DANIELL (WILLIAM).

95 Windsor Castle, from the river; and Eton College—*in bistre—studies for the lithographed set* 2

DANIELE DA VOLTERRA.

96 The Descent from the Cross: a Sketch—*pen and bistre*

9¾ *in.* by 12½ *in.*

DE JODE (PETER).

97 Portrait of a Gentleman, bust—*pen and Indian ink*

2½ *in.* by 5¼

DELARUE (L. F.)

98 An Emblematical Composition—*pen and bistre*

DENON (BARON VIVANT).

99 Portrait of the Countess Kehmuller

100 Various Studies of Mummies, Egyptian Antiquities, &c. 18

DE VOS (CORNELIS).

101 The Last Judgment—*pen and bistre*

DE WITT (JACOB).

102 Youthful Bacchantes Decorating a Terminal Figure of Pan —*pen and ink, slightly washed with colour and heightened with white*
$6\frac{1}{4}$ *in.* by $10\frac{1}{2}$ *in.*

103 A Portfolio, containing thirty-seven drawings after compositions by Rubens—*in red chalk*

104 Study of a Bacchante—*black and red chalk—signed*; and a Study of Cupids—*in red chalk* 2

105 A Decorative Design for a Ceiling—*pen and Indian ink—signed, and dated* 1750; and A Cherub—*in coloured crayons* 2

DIEPENBEECK (ABRAHAM VAN).

106 Two Compositions, representing saints—*black and white chalk, washed*; and St. Jerome 3

107 Study for the Equestrian Portraits of two Generals
6 *in.* by 9 *in.*

DOLCE (CARLO).

108 Portrait of a Man—*in red chalk, slightly washed*
From the Richardson and Charles Rogers Collections

DOMENICHINO (DOMENICO ZAMPIERI).

109 The Virgin and Child—*in black chalk—from the Dimsdale Collection;* and The Assumption of the Virgin—*pen and bistre* 2

110 Head of a Sibyl—*in red chalk—From the Udney and Lawrence Collections*; and A Classical Landscape—*pen and bistre* 2

111 Two Studies of Heads

DORÉ (GUSTAVE).

112 WARWICK CASTLE—*pen and ink and pencil—signed, and dated* 1876

DUMONSTIER (DANIEL).

113 BUST OF A YOUNG WOMAN—*in coloured chalks—signed, and dated* 1616

DUSART (CORNELIS).

114 A DUTCH INN, with peasants drinking—*water-colour—signed, and dated* 1690

$11\frac{3}{4}$ *in.* by 10 *in.*

DURER (ALBERT).

115 PORTRAIT OF LUCAS VAN LEYDEN—*bust, black chalk, monogram erased, but still partly legible*

10 *in.* by $14\frac{1}{2}$ *in.*

116 PORTRAIT OF A MAN, in profile—*black chalk—signed, and dated* 1518

$9\frac{3}{4}$ *in.* by $14\frac{3}{4}$ *in.*

117 BUST OF A MAN WITH A FLAT CAP—*black and white chalk, on red-stained paper*

$7\frac{1}{2}$ *in.* by 10 *in.*

DURER (ATTRIBUTED TO).

118 THE FLAGELLATION—*pen and ink*

DYCE (WILLIAM), R.A.

119 THREE SKETCHES 3

VAN DYCK (SIR ANTHONY).

120 PORTRAIT OF CHARLES LOUIS OF BAVARIA: a Sketch—*Indian ink, on bluish paper*
$9\frac{3}{4}$ *in.* by $12\frac{1}{2}$ *in.*

121 PORTRAIT OF A LADY IN A RICH DRESS, whole length—*black chalk*
$9\frac{3}{4}$ *in.* by $14\frac{1}{4}$ *in.*

122 Sketch of a Horse, for an equestrian portrait of Charles I.; and Sketch for a Portrait of an Officer 2

123 Bust of a Young Man—*black and red chalk, washed with bistre*
$7\frac{1}{4}$ *in.* by 10 *in.*

124 Sketch of the Virgin and St. John at the Foot of the Cross—*in colours*
$8\frac{1}{4}$ *in.* by $12\frac{1}{2}$ *in.*

125 The Last Supper—*pen and bistre*; and The Martyrdom of St. Bartholomew—*pen and bistre* 2

126 Study for The Crucifixion—*black and red chalk*
$11\frac{1}{4}$ *in.* by $13\frac{1}{2}$ *in.*

127 The Entombment, after Titian—*black and red chalk, slightly washed with colour*
$13\frac{1}{2}$ *in.* by $10\frac{3}{4}$ *in.*

128 The Adoration of the Magi; and a Mythological Subject—*pen and ink*; and Sketch of a landscape 3

EECKHOUT (GERBRANT VAN DEN).

129 Abraham Sending away Hagar and Ishmael—*pen and bistre, and red chalk*; and another 2

EMPOLI (JACOPO DA).

130 Academical Study of a Man—*red chalk—from the Udney Collection*; and Sketch for a St. Anthony of Padua, by Facini 2

FUSELI (HENRY), R.A.

131 The Rape of Proserpina—*in black chalk*

FYT (JAN).

132 Dead Game; and Studies of dogs—*black chalk* 2

GAINSBOROUGH (THOMAS), R.A.

133 A Sketch of the Artist Himself—*red chalk*—with another sketch on the reverse

9 *in.* by 14¼ *in.*

134 SKETCH FOR A LADY'S PORTRAIT, whole length—*black and white chalk*

12½ *in.* by 19 *in.*

135 STUDY FOR A LADY'S PORTRAIT, whole length, standing full face—*pencil, slightly washed with Indian ink*

13¼ *in.* by 8½ *in.*

136 A SKETCH FOR A LADY'S PORTRAIT, whole length, directed to right—*black and white chalk, on blue paper*

8 *in.* by 12¾ *in.*

137 Two Landscapes—*water-colour, coated with varnish* 2

138 A Landscape, with a flock of sheep in the foreground—*coloured crayons*

16 *in.* by 12 *in.*

GAINSBOROUGH (THOMAS), R.A.

139 Two Landscapes—*Indian ink, heightened with white* 2

140 Landscapes—*in lead pencil—a pair*; and two—*in red and white chalk, on brownish paper* 4

141 A Landscape, with cows drinking; and another—*black and white chalk, on grey paper* 2

142 A Landscape, with a clump of trees in the distance—*sepia*; and two others 3

GAROFALO (BENVENUTO DA).

143 The Virgin and Child, and two other saints—*black chalk, heightened with white, on greenish paper*
$8\frac{1}{2}$ *in.* by $9\frac{3}{4}$ *in.*

GAUDENZIO DI FERRARA.

144 The Visitation—*pen and sepia, heightened with white, on greenish paper—from the Zoomer Collection*; and A Figure of a Sibyl, similar drawing 2

GHIRLANDAJO (DOMENICO).

145 THE CORONATION OF THE VIRGIN—*pen and ink, on coloured red paper.* The drawing is laid down in a decorative border, the work of Vasari, in whose collection it was. It has been engraved as a drawing of Giotto
13 *in.* by 18 *in.*

GILPIN (WILLIAM).

146 A Landscape in the Lake Country—*pen and sepia*

147 Two oval Landscapes, with ruins—*sepia* 2

148 A Landscape, with a bridge crossing a stream; and another—*sepia* 2

GILPIN (SAWREY).

149 Mares and their Foals, in a shed; and another—*water-colours* 2

150 Interior of a Kennel, with fox-hounds—*water-colour*; and A Sketch for The Fall of Phaeton

GIOTTO (SCHOOL OF).

151 The Miraculous Draught of Fishes: on the reverse, A Sketch of a Ship in Full Sail
$7\frac{1}{2}$ *in.* by $9\frac{1}{2}$ *in.*

GIORGIONE (GIORGIO BARBARELLI, Called).

152 Two Musicians, sitting in a landscape with a village in the background—*pen and ink*
$7\frac{3}{4}$ *in.* by 6 *in.*
From the Benjamin West, Lawrence and Esdaile Collections

GOES (HUGO VAN DER).

153 A Lady, with a high head-dress, in a kneeling posture—*pen and ink*
$7\frac{1}{4}$ *in.* by $9\frac{1}{2}$ *in.*

GOLTZIUS (HENDRICK).

154 Two Compositions, one with a statue of Mercury, the other with that of Jupiter—*pen, washed with colours* 2

GANDOLFI.

155 Two Studies of Heads—*pen and ink* 2

GRANET (F. M.)

156 Monks, at the entrance of a monastery—*sepia*
$14\frac{1}{2}$ *in.* by 10 *in.*

GRECO (THEODOCOPULO, Called IL).

157 The Annunciation—*pen and ink*
8 *in.* by 11½ *in.*

GREUZE (J. B.)

158 Studies of Whole-Length Figures of a Young Man and Woman—*red chalk—signed* 2

159 The Return of the Shepherd—*Indian ink, heightened with white*
21 *in.* by 14 *in.*

160 Head of a Young Girl, looking upwards—*red chalk*
11 *in.* by 15 *in.*

161 Two Heads, one of a man, the other of a young woman—*red chalk—signed* 2

GRIMALDI (GIOVANNI FRANCESCO).

162 Two Landscapes—*in pen and ink* 2

GRIMOU (ALEXIS).

163 Portrait of the Countess d'Olonne—*black and red chalk*
8 *in.* by 12 *in.*

GUARDI (FRANCESCO).

164 Coast Scene, in a decorated roccoco border—*water-colour, on two sheets of paper*
27 *in.* by 16 *in.*

165 View of a Public Square, with numerous figures—*pen and ink*
17 *in.* by 11 *in.*

166 Five Sketches of Ruins—*pen and ink* 5

167 Scene in Venice—*pen and ink*
7½ *in.* by 10½ *in.*

GUERCINO (GIOVANNI FRANCESCO BARBIERI, Called).

168 Three Studies of Heads—*red chalk* 3

169 St. Joseph and the Infant Christ; and two Studies—*in red chalk* 3

170 Judith, with the head of Holofernes—*pen and ink*; and two others 3

171 Ecce Homo; St. Anthony of Padua; and St. Mary Magdalen—*in red chalk* 3

172 The Martyrdom of St. Bartholomew; and two others—*pen and bistre* 3

173 Studies of Angels—*red and black chalk* 4

174 Study of a Young Soldier—*black chalk*; and two others 3

175 Four Landscapes—*pen and ink* 4

176 Five Landscapes—*pen and ink* 5

HAMILTON (HUGH DOUGLAS).

177 Portrait of a Lady—*in pastels—an oval* $7\frac{3}{4}$ *in.* by $9\frac{1}{4}$

HAMILTON (GAVIN).

178 Dido—*water-colours*

HAMILTON (WILLIAM).

179 "Mr. Beckford's Ponies, Fonthill"—*in water-colours*

HEEMSKERK (M. VAN).

180 The Fall of Lucifer

HOGARTH (WILLIAM).

181 A Portrait of a Lady, three-quarter length—*black and white chalk, on blue paper*

9 *in.* by 12 *in.*

182 A Party of Ladies and Gentlemen Playing Cards—*pen and Indian ink*

14½ *in.* by 10½ *in.*

HOLBEIN (HANS), the Younger.

183 Part of the Sheath of a Dagger, representing an episode of the Swiss War—*pen and ink, washed*

10 *in.* by 2½ *in.*

HONDECOETER (M.).

184 A Peacock and other Fowls—*in water-colours*; and An Eagle's Nest 2

HOPPNER (J.).

185 The Cottager's Family—*black and white chalk, on grey paper*

18¾ *in.* by 15 *in.*

186 A Young Girl Standing under a Tree—*black crayon, slightly touched up with white and colours*

15 *in.* by 20 *in.*

HUCHTENBURGH (J. VAN).

187 A Battle Scene—*Indian ink*

HELMBREKER (THEODORE).

188 A Young Girl Asleep—*black chalk*

6½ *in.* by 9 *in.*

HUET (J. B.).

189 A Horse, and various articles of pottery—*black, white and red chalk*

HELST (B. VAN DER).

190 A Party of Gentlemen at a Table—*black chalk* 14¾ *in.* by 13½ *in.*

HUYSUM (J. VAN).

191 Flowers in a Vase—*bistre, partly touched up in oil* 14½ *in.* by 19 *in.*

JORDAENS (JACOB).

192 Mater Dolorosa: a Study—*black and red chalk*; and Study of a Woman's Head—*black, red and white chalk, on green paper* 2

193 Study of a Satyr—*black and red chalk—from the Richardson and Benjamin West Collections*; and two others 3

194 Christ Driving the Money-Changers from the Temple; and Christ before Pilate—*in colours* 2

195 Christ as a Gardener, appearing to Mary—*in colours* 16 *in.* by 19 *in.*

KAUFFMAN (ANGELICA).

196 Emblematical Compositions: Drawing, Painting, Architecture and Geography—*in grisaille*; and Sketch of a full-draped female 2

KNELLER (SIR GODFREY).

197 Portrait of a Gentleman—*Indian ink*; and A Lady and Child—*sepia* 2

KOBELL (FERDINAND).

198 Cattle on the Sea Shore—*sepia—signed*

KOBELL (H.).

199 Two Sea Pieces—*pen and Indian ink*

KOOGEN (LENDERT VAN DER).

200 Bust of a Young Woman—*black and red chalk*

LAFAGE (RAYMOND).

201 The Fall of the Angels—*signed—pen and Indian ink, washed*; and two other Sketches—*one from the Mariette Collection* 3

LAGNEAU (NICOLAS).

202 Head of an Old Man, with a long beard
10 *in.* by 13 *in.*

LANCRET (NICOLAS).

203 Study of Two Ladies, one sitting
10 *in.* by 7¼ *in.*

LANFRANCO (GIOVANNI).

204 Sketches of Angels—*pen and black and white chalk, on green paper*; and another 2

LARGILLIERE (NICOLAS DE).

205 PORTRAIT OF LOUIS, LE DAUPHIN—*black and white chalk, on blue paper*

$7\frac{3}{4}$ *in.* by $11\frac{1}{2}$ *in.*

206 PORTRAIT OF THE DUC DE BOURGOGNE—*black and white chalk, on blue paper*

$8\frac{1}{2}$ *in.* by $11\frac{3}{4}$ *in.*

207 PORTRAIT OF THE DUCHESSE DU MAINE—*black and white chalk, on blue paper*

$9\frac{3}{4}$ *in.* by $12\frac{1}{2}$ *in.*

LAWRENCE (SIR THOMAS), P.R.A.

208 HEAD OF A LADY—*in black and red chalk*

$8\frac{1}{4}$ *in.* by $9\frac{1}{2}$ *in.*

208A TWO SKETCHES FOR PORTRAITS OF JOHN PHILIP KEMBLE, in different characters 2

LEAR (EDWARD).

209 VALMONTONE—*pencil—signed, and dated* 1839; and TIVOLI—*pencil—dated* 1840 2

LE BRUN (CHARLES).

210 SKETCH FOR THE CELEBRATED PICTURE OF THE MAGDALEN, supposed to be a portrait of Madame de la Valliere—*lead pencil, washed with Indian ink*; and three other sketches 4

LELY (SIR PETER).

211 Study for a Portrait of Mrs. Middleton—*black, red and white chalk*
$7\frac{1}{2}$ *in.* by 11 *in.*

212 Sketch of a Peer in his Robes, in the attitude of bowing—*black and white chalk, on bluish paper*; and Sketch of a head—*black chalk, on bluish paper* 2

LEONARDO DA VINCI.

213 Head of a Young Girl—*in black and red chalks*
6 *in.* by 8 *in.*

214 Bust of a Young Woman—*red chalk*; and portrait of Leonardo—*in red chalk* 2

LE PRINCE (J. B.).

215 A Rustic Concert—*sepia*; and A Cattle Piece—*sepia, washed with red* 2

LE SUEUR (E.).

216 Study for an Israelite Gathering Manna—*black chalk—from the Mariette Collection*; and another 2

LEWIS (J. F.), R.A.

217 Man and Woman on a Mule—*water-colour, dated* 1835; and Bust of a Nun 2

LIPPI (FILIPPO).

218 A SAINT BLESSING A YOUNG MONK—*pen, heightened with white, on prepared greyish paper*
9 *in.* by $8\frac{1}{2}$ *in.*
From the De Fries Collection.

LIEVENS (JAN).

219 A Landscape, with a piping shepherd in the foreground—*pen and bistre*

$11\frac{1}{2}$ *in.* by $7\frac{1}{2}$ *in.*

220 A Landscape, with farm buildings in a clump of trees; and a Sketch for Abraham Sacrificing—*pen and bistre* 2

LOUTHERBOURG (PHILIP DE).

221 A Battle Scene—*black chalk and sepia, heightened with white*; and A Storm in a Forest, similar drawing 2

222 Two Scenes of Gipsy Life—*bistre* 2

MAES (NICHOLAS).

223 Woman Sewing—*red chalk and bistre*

$6\frac{1}{2}$ *in.* by 8 *in.*

MAES (DIRK).

224 A Hunting Meet, counterproof of a sketch in colours—*on canvas*

MANTEGNA (ANDREA).

225 Study for a Fountain—*pen and ink, washed with bistre*

$8\frac{3}{4}$ *in.* by $11\frac{1}{2}$ *in.*

MARATTI (CARLO).

226 Head of a Young Man—*red chalk*; a sheet, with various Sketches of heads; and another 3

227 Sketch for an Assumption of the Virgin—*pen and ink*; and two others 3

MASACCIO (TOMMASO).

228 A Cavalry Fight, outside the walls of a fortress—*pen and ink and red chalk*

$13\frac{1}{4}$ *in.* by 9 *in.*

From the Richardson Collection

MEULEN (A. F. VAN DER).

229 An Officer on Horseback, seen from behind—*painted in oil, on paper*

230 Sketch of Louis XIV. on Horseback, with two officers—*black and white chalk, on greyish paper*

231 Two Sketches for Battle Pieces—*black and red chalk* 2

MICHEL ANGELO BUONAROTTI.

232 THE VIRGIN SUPPORTING THE BODY OF CHRIST, and four other figures—*black chalk*—for a study of The Descent from the Cross

$10\frac{1}{2}$ *in.* by 11 *in.*

233 Sketch of a Figure, for God the Father—*pen and ink*

$14\frac{1}{4}$ *in.* by $10\frac{3}{4}$ *in.*

234 Two Drawings, after Michel Angelo 2

End of First Day's Sale.

Second Day's Sale.

On THURSDAY, MAY 21, 1896,

AT ONE O'CLOCK PRECISELY.

MIERIS (W. VAN).

235 Flora—*Indian ink—signed, and dated* 1683
5 *in.* by $6\frac{3}{4}$ *in.*

MOLA (FRANCESCO).

236 Bust of a Man, in profile—*pen and bistre*
$6\frac{1}{2}$ *in.* by $8\frac{1}{4}$ *in.*

MORETTO (ALESSANDRO BONVICINI).

237 The Madonna and Child, with a bishop attended by four boys —*pen and ink and black chalk, heightened with white, on greenish paper*
$11\frac{1}{2}$ *in.* by 13 *in.*
From the Collection of the Bishop of Arezzo

MORLAND (GEORGE).

238 The Travellers—*pencil, slightly touched with coloured crayons—signed*
12 *in.* by 16 *in.*

238A Three Sketches of Figures—*two signed* 3

MORTIMER (JOHN HAMILTON).

239 Four various Studies—*pen and ink*

MOUCHERON (JAN DE).

240 Two Landscapes, with figures—*one pen and ink, washed in sepia, and the other black chalk* 2

MURILLO (BARTOLOMÉ)

241 A Beggar Boy—*black chalk, heightened with white, on bluish paper*
12 *in.* by $15\frac{3}{4}$ *in.*

NATOIRE (CHARLES).

242 A Saint Preaching the Gospel—*pen and ink sketch, washed with colour*—and a mythological subject—*black and white chalk, on blue paper* 2

NOLLEKENS (JOSEPH F.).

243 The Rest in Egypt: the Holy Family attended by angels—*bistre and Indian ink*

OLIVIER (MICHEL BARTHELEMY).

244 Studies of two Ladies, full length—*black, white and red chalk, on greyish paper*
$9\frac{3}{4}$ *in.* by $12\frac{1}{4}$ *in.*

OSTADE (ADRIAN VAN).

245 Bust of an old Woman—*black and red chalk—signed with initials*; and another similar Study of the same 2

246 AN INTERIOR WITH A PEASANT READING, and other figures—*pen and ink, washed with water-colour—reproduced by Ploos van Amstel*

$7\frac{3}{4}$ *in.* by $9\frac{1}{4}$ *in.*

247 INTERIOR OF A KITCHEN WITH A PEASANT SITTING IN AN ARM-CHAIR—*pen and ink, washed with water-colour—signed with initials*

$3\frac{1}{4}$ *in.* by $4\frac{3}{4}$ *in.*

OUDRY (J. B.)

248 Wolves in a Winter Landscape—*sepia, heightened with white, on prepared paper*; and A Hyena Fighting two Dogs 2

PALMA VECCHIO.

249 "A Pietà"—*pen and ink, washed with sepia*

9 *in.* by $11\frac{1}{4}$ *in.*

250 Sketch of Three Roman Soldiers, with shields—*pen and ink, washed with sepia*

$10\frac{1}{2}$ *in.* by 14 *in.*

PALMA GIOVINE.

251 The Nativity—*pen, washed with sepia*; and The Wedding Feast of Cana—*pen and sepia* 2

252 The Miracles of Christ—*pen and sepia*; and A Funeral Procession 2

253 The Body of Christ, attended by angels—*pen and ink and red chalk*; and Christ Appearing to St. Thomas—*pen and ink* 2

PANNINI (GIOVANNI PAOLO).

254 Classical Ruins, with figures—*in water-colours*

255 An Antique Palace, decorated with statues and with figures—*pen and sepia, signed with initials*; and A View taken in the Roman Forum—*sepia and bistre* 2

PARMEGIANO (FRANCESCO MAZZUOLI).

256 Sketch of a Boy's Head—4 *in.* by 6 *in.*; and bust of a winged Victory, on the same sheet—*red chalk*
From the Lely, Benjamin West, and Lawrence Collections

257 Christ Healing the Sick—*pen and bistre*
16 *in.* by 10½ *in.*

258 The Last Supper—*pen and ink, washed with sepia*
10 *in.* by 13½ *in.*

259 The Virgin and Child with St. John—*black chalk and sepia*; and two pen and ink sketches 3

260 Apollo and Marsyas; and another Sketch 2

PARROCEL (CHARLES).

261 Sketches of Soldiers' Heads—*in red chalk*; and another Drawing 4

PASSERI (BERNARDINO).

262 The Nativity—*pen and sepia—from the Collection of Sir Joshua Reynolds*; and The Beheading of St. John the Baptist 2

263 Sketch of a Ceiling, representing a religious subject—*pen and ink, heightened with white, on red stained paper*; and another Sketch 2

264 Sketch of a Woman Sleeping; another; and an Academical Study, by Pandolfi 3

PATER (J. B.).

265 Four Sketches, pasted on the same mount, representing three men and a woman—*red, black and white chalk*

PERINO DEL VAGA.

266 St. Peter, St. Paul—*pen and ink, washed with sepia—from the Zoomer Collection*; and Two Sea-Horses 3

PERUGINO (PIETRO VANNUCCI, Called).

267 Study of an Angel—*pen and ink*
5½ *in.* by 6½ *in.*
From the Richardson Collection

PIAZZETTA (G. B.).

268 St. Joseph—*black and white chalks, on green paper*

PICARD (J.).

269 Two Drawings after C. Lebrun—*red chalks* 2

PILLEMENT (J.).

270 A Rocky Landscape with Figures—*black chalk—signed, and dated* 1772; and another 2

PINELLI (B.).

271 The Game of Morra—*pen and sepia*

PIOMBO (SEBASTIANO LUCIANI, Called DEL).

272 Head in Profile of an old Woman—*pen and ink*
6½ *in.* by 8 *in.*

PIPPI (GIULIO), Called ROMANO.

273 Mercury and Vulcan—*sepia*
Panel—12¼ *in.* by 7½ *in.*
From the Rogers Collection

274 A Bacchanalian Scene—*pen and ink and sepia*; and another 2

275 The Triumph of a Roman Warrior—*pen and bistre*; and Equestrian Statue of Marco Aurelius 2

276 The Youth of Bacchus—*pen and sepia*; and another Drawing 2

277 Bust of St. Peter—*pen and bistre—from the Lempereur Collection*; and Sketch of a bas-relief—*pen and sepia—from the Richardson and Reynolds Collections*

278 Sketch of a Decorative Vase; and a double frieze of ornament 2

POLIDORO DA CARAVAGGIO.

279 Scenes from Roman History: two drawings—*one pen and bistre, the other pen and sepia, on coloured paper* 2

280 A Sibyl—*pen and sepia*; and sheet of Sketches in red chalk; and a black chalk Drawing, by Poccetti 3

PORTER (SIR ROBERT KER).

281 A Soldier in Armour, resting on a rock—*signed, and dated* 1798; and A Peasant Girl, by the side of a brook—*signed, and dated* 1799—*in water-colours* 2

282 A Wounded Cavalier; and Landscape, with rocky mountains in the foreground—*in water-colours* 2

POUSSIN (NICOLAS).

283 Venus and Adonis—*pen and bistre*
5½ *in.* by 8 *in.*

POUSSIN (NICOLAS).

284 Bacchanalian Scene—*sepia, heightened with white, on bluish paper*; and A Classical Subject 2

285 Sketches of Antique Statuary 3

286 A Classical Landscape—*pen and sepia, heightened with white, on blue paper*
15 *in.* by 10 *in.*

POUSSIN (GASPAR DUGHET, Called).

287 A Classical Landscape, with ruins and figures—*pen and bistre*; and the companion Drawing 2

288 A Landscape, with trees in the foreground and a river in the distance—*pen and sepia*
12 *in.* by 11 *in.*
From the Mariette and De Fries Collections

289 A Sketch in an Italian Village—*in red chalk—from the Mariette Collection*; and another 2

PRIMATICCIO (FRANCESCO) and SCHOOL.

290 An Elderly Couple Leaving a Ruined Building—*pen and sepia, heightened with white, on bluish paper*; and A Sketch of Three Nymphs 2

291 A Draped Female, standing, surrounded by men—*pen and bistre*; and another Composition 2

RAFFAELLE SANTI.

292 VARIOUS STUDIES ON ONE SHEET: Man in armour on horseback, by his side a monk embracing the foot of a cross; and a group of soldiers playing at dice in the distance—*sepia, heightened with white, on greenish paper*
$8\frac{1}{4}$ *in.* by $10\frac{1}{4}$ *in.*

RAFFAELLE SANTI.

293 A SKETCH OF AN APOSTLE--4½ *in.* by 7¼ *in.* (the drawing has been cut below the shoulders)—*pen and ink*; on the same mount, Sketch of a Horseman—*pen and ink*—4 *in.* by 3 *in.*—*from the Sandby Collection*

294 THREE ATHLETES—*pen and ink*
15 *in.* by 9½ *in.*

295 HEAD OF AN OLD WOMAN, in profile—*black and white chalks*
7 *in.* by 9 *in.*
From the Mariette Collection

296 A PAINTED FRAGMENT, hand holding a rope—*in oil colours*
13 *in.* by 11 *in.*
From the Reynolds Collection

297 VARIOUS COMPOSITIONS, after Raffaelle 3

REMBRANDT VAN RYN.

298 ABRAHAM, SARAH AND HAGAR—*pen and ink*
12 *in.* by 7¼ *in.*

299 THE ELDER TOBIT—*pen and ink, washed with sepia*
9¼ *in.* by 7 *in.*

300 THE SOLDIERS GAMBLING AT THE FOOT OF THE CROSS—*pen and ink*
7½ *in.* by 10¼ *in.*

301 THE ANGEL APPEARING TO MARY IN THE SEPULCHRE—*Indian ink and sepia*
11½ *in.* by 12¾ *in.*

REMBRANDT VAN RYN.

302 St. Jerome—*pen and ink*
$9\frac{1}{2}$ *in.* by $7\frac{1}{2}$ *in.*

303 A Woman Kneeling in an Attitude of Prayer—*pen and ink*
$4\frac{3}{4}$ *in.* by $5\frac{3}{4}$ *in.*

304 Achilles and Briseis—*pen and ink*
$11\frac{1}{4}$ *in.* by 7 *in.*

305 A PORTRAIT OF A MAN, full face, resembling Jan Six—*pen and ink*
$7\frac{3}{4}$ *in.* by 9 *in.*

306 Two Heads—*in pen and ink* 2

307 A Man, seated, seen in profile extending his hands
$4\frac{1}{4}$ *in.* by $5\frac{1}{4}$ *in.*

308 Academical Study of a Man, standing—*bistre*
$6\frac{1}{2}$ *in.* by $9\frac{3}{4}$ *in.*

309 Academical Study of a Man, lying down, seen from behind—*bistre*
11 *in.* by 7 *in.*

310 Study of a Nude Woman—*pen and bistre*
$5\frac{3}{4}$ *in.* by $8\frac{3}{4}$ *in.*

311 A View of a Village, with a high tower—*pen and ink—signed, and dated* 1632
$12\frac{1}{2}$ *in.* by $8\frac{1}{4}$ *in.*

312 A Landscape, with a village in the distance—*a sketch in pen and ink*
$10\frac{1}{2}$ *in.* by $4\frac{1}{4}$ *in.*

313 Sketch of an Indian Figure—*pen and bistre*
5 *in.* by $7\frac{1}{2}$ *in.*

REMBRANDT (ATTRIBUTED TO).

314 PORTRAIT OF A MAN, seated: a clever copy of the well-known drawing in the Holford Collection

315 BUST OF AN OLD MAN, stooping, probably by Van Vliet

316 CHRIST IN THE HOUSE OF SIMON—*pen and ink, coated with varnish*

RENI (GUIDO).

317 MADONNA AND CHILD, with St. John—*black and white chalk, on grey paper*; and Madonna and Child, with other Sketches—*in red chalk* 2

318 HEAD OF A YOUNG WOMAN—*in black and red chalk*; and two others 3

319 TIME—*red chalk*; and three others 4

RESTOUT (JEAN), THE YOUNGER.

320 ST. PETER, rescued from prison by an angel

REYNOLDS (SIR JOSHUA).

321 SKETCH FOR A PORTRAIT OF A LADY AND CHILD—*black chalk* $7\frac{1}{4}$ *in.* by $9\frac{3}{4}$ *in.*

322 SKETCH OF A WOMAN DANCING—*pen and ink* 4 *in.* by $6\frac{1}{2}$ *in.*

RIBERA (JOSÉ), CALLED SPAGNOLETTO.

323 SKETCH OF A SATYR—*black chalk*; and another 2

RICCI (MARCO).

324 TWO LANDSCAPES WITH FIGURES—*pen and bistre*; and The Adoration of the Magi—*black chalk, washed with red, by Sebastiano Ricci* 2

RIDINGER (JOHANN ELIAS).

325 A Stag at Rest—*black chalk and pencil—signed and dedicated*; and the companion Drawing of Three Stags 2

326 A Hare Hunt—*sepia*

327 Three Drawings of Bear Traps—*pen and sepia* 3

RIGAUD (HYACINTHE).

328 Portrait of the Duc de Noailles—*black chalk*; and Portrait of Marshal Villeroi—*black chalk* 2

ROBERT (HUBERT).

329 A Waterfall in an Italian Garden—*red chalk*; and Women Washing at a Well—*red chalk, washed with sepia* 2

ROBERTS (DAVID), R.A.

330 Various Sketches in Spain—*some touched with water-colours* 6

ROSA (SALVATOR).

331 Sketch for an Allegorical Composition—*pen and ink and sepia*; and a Sketch of various figures—*in pen and ink* 2

332 Two Drawings of Figures—*in pen and ink*; and an upright Landscape 3

333 Landscape, with two hermits—*in black chalk*; and another—*in red chalk* 2

ROSA DI TIVOLI.

334 Two Cattle Pieces—*black chalk and Indian ink* 2

ROTTENHAMMER (JOHANN).

335 The Baptism of Christ—*black chalk and sepia*

ROWLANDSON (THOMAS).

336 BOX-LOBBY LOUNGERS—*in water-colours*
22 *in.* by 15 *in.*

337 VISITORS AT AN EXHIBITION OF SPORTING PICTURES—*water-colour—signed, and dated* 1785
15¾ *in.* by 12½ *in.*

338 AN AUCTION SALE OF WORKS OF ART—*water-colour*
22 *in.* by 15 *in.*

339 AN AUCTION SALE OF HORSES—*water-colour—signed, and dated* 1785
17 *in.* by 10½ *in.*

340 COLLISION BETWEEN TWO SEDAN CHAIRS—*water-colour*
15 *in.* by 10 *in.*

341 THE ELOPEMENT—*water-colour—signed, and dated* 1801
15 *in.* by 9½ *in.*

342 A COUNTRY ROAD, with a procession of monks—*water-colour—signed, and dated* 1789
15 *in.* by 9½ *in.*

343 A LINK BOY—*water-colour—signed, and dated* 1786; and another Sketch—*in water-colour* 2

344 A COUNTRY MARKET—*water-colour*; and A View of Lifton, Dorsetshire 2

345 A COAST SCENE, with a party of travellers embarking—*pen and Indian ink—signed, and dated* 1787
14½ *in.* by 9½ *in.*

346 VARIOUS DRAWINGS, after, or attributed to Rowlandson 5

RUBENS (PETER PAUL).

347 RUBENS' WIFE AT THE VEGETABLE MARKET—*bistre, heightened with white*

7½ *in.* by 6 *in.*

From the Mariette and Lawrence Collections

348 FIRST SKETCH FOR A PORTRAIT OF RUBENS, with his wife and child

3½ *in.* by 5 *in.*

From the Lanckrinck Collection

349 A STUDY OF ANGELS, surrounding a monstrance—*red and black chalk*

19 *in.* by 13 *in.*

The drawing bears the mark generally attributed to Charles I.'s Collection

350 STUDY FOR A PICTURE OF THE LAST JUDGMENT—*black and red chalk, partly washed with bistre and colours*

21 *in.* by 15½ *in.*

From the De Vos Collection

351 TRIUMPH OF A ROMAN EMPEROR—*bistre, heightened with white*

23 *in.* by 17 *in.*

From the Lanckrinck, Spencer and Peart Collections

352 FULL-LENGTH PORTRAIT OF A LADY—*black and red chalk, slightly washed with sepia*

9½ *in.* by 14 *in.*

353 STUDY OF A HEAD, after Parmegiano—*black and red chalk*

13 *in.* by 15 *in.*

354 A SATYR—*black and red chalk*; and A Mask of a Satyr—*in black chalk*

From the Richardson and Houlditch Collections 2

RUBENS (PETER PAUL).

355 A Nativity—*black chalk and sepia*; and Study for an Apostle. *From the Richardson and Houlditch Collections* 2

356 Mercury—*black and red chalk and bistre*; and The Mask of Socrates 2

357 Various Compositions, after Rubens 3

SACCHI (ANDREA).

358 Sketch of a Male Figure—*in red chalk*; and A Drawing of an Allegorical Composition, by another Italian artist 2

SACHTLEVEN (H.)

359 A Landscape—*black chalk and sepia—signed*

SAENREDAM (P.)

360 Interior of a Church—*in water-colour* $9\frac{1}{4}$ *in.* by 14 *in.*

SAINT AUBIN (A. DE).

361 A Ball Room—*pen and bistre* $16\frac{3}{4}$ *in.* by $10\frac{3}{4}$ *in.*

SALVIATI (FRANCESCO).

362 Sketch of a Male Figure—*in pen and ink*; and another 2

SANDBY (PAUL).

363 Landscape, with a ferry; and another—*bistre* 2

SARTO (ANDREA DEL).

364 Head of a Smiling Boy, full face—*black chalk*
$8\frac{1}{2}$ *in.* by $10\frac{1}{2}$ *in.*
From the Lanckrinck Collection

365 Full-Length Figure of an Apostle—*black chalk, on blue paper*; with a Study of drapery on the reverse
$9\frac{1}{4}$ *in.* by $16\frac{1}{2}$ *in.*

SCHIAVONE (ANDREA).

366 Hercules and the Boar—*pen and bistre*

SCHIDONE (BARTOLOMMEO).

367 The Adoration of the Shepherds—*bistre, heightened with white*; and a Study for a Holy Family—*red chalk* 2

368 Madonna and Child—*Indian ink and red chalk*; and Head of a Young Woman, in a helmet—*black chalk and Indian ink* 2
From the Richardson and Rogers Collections

SCHWEICKHARDT (H. W.).

369 Heads of Cherubs—*in coloured crayons* 2

SEYMOUR (JAMES).

370 Sketch of a Saddle-Horse—*red chalk*; and two Sketches of Horsemen—*in pencil* 3

371 Heads of Horses and Donkey; and A Hunting Scene, the latter by Robert Seymour 4

SIMONINI (FRANCESCO).

372 Soldiers on the March; and other Military Scenes—*pen and bistre* 4

373 Two Battle Pieces—*pen and bistre* 2

SIRANI (ELISABETTA).

374 The Holy Family, with St. John and St. Elisabeth—*pen and sepia—from the Rogers Collection*; and another 2

SLINGELANDT (P. VAN).

375 A Sculptor—*pen and sepia—signed, and dated* 1680
10 *in.* by 11¾ *in.*

SMITH (J. R.)

376 Three-Quarter Length Portrait of a Lady, seated—*black and white chalk, on grey paper*
8 *in.* by 9¾ *in.*

377 Two Young Ladies, with large hats, in the style of the 18th century—*sketch in water-colours*
12½ *in.* by 8¼ *in.*

SNYDERS (F.)

378 Dogs attacking a Wolf—*red chalk*; and two Studies of Greyhounds 3

SPRANGER (B.)

379 The Satyr Family—*red chalk*

STEEN (JAN).

380 Two Grotesque Heads of Men—*bistre, heightened with white* 2

STRY (J. VAN).

381 A Landscape, with cattle, on the border of a wood—*sepia* 23 *in.* by 18 *in.*

STUBBS (GEORGE).

382 Lion and Lioness Attacking a Bull—*sepia* 14 *in.* by 10½ *in.*

TAVERNIER (F.)

383 Nymphs Bathing—*Indian Ink and red chalk*; and another Classical Composition 2

TEMPESTA (ANTONIO).

384 Two Battle Scenes—*sepia* 2

385 A Hunting Scene—*pen and sepia*; and another Drawing 2

TENIERS (DAVID).

386 A Rocky Landscape, with a hermit in his hut—*pen and bistre* 10¾ *in.* by 7½ *in.*
From the De Fries Collection

387 Two Landscapes—*lead pencil—both signed*; and a Sketch for a Temptation of St. Anthony 3

TESTA (PIETRO).

388 Bacchanalian Scene—*pen and bistre*; and Two Busts of Young Women—*red chalks* 2

389 Abel and Cain Sacrificing—*pen and bistre*; and another Drawing 2

THORNHILL (SIR JAMES).

390 Sketch for a Ceiling, representing Olympus—*pen and bistre*

8 *in.* by 16 *in.*

390A Sketch for a Ceiling, with various allegorical compositions —*pen and bistre, heightened with white*

13 *in.* by 12½ *in.*

391 Paul Struck on the Road to Damascus—*sepia, heightened with white*

11¾ *in.* by 17½ *in.*

TINTORETTO (JACOPO ROBUSTI, Called).

392 Christ and the Disciples at Emmaus—*pen and sepia*—11¾ *in.* by 8¼ *in.*; and a different Sketch for the same composition on the reverse

393 Study for The Descent from the Cross—*sepia, heightened with white*

8¼ *in.* by 7½ *in.*

394 Mask of a Man—*black and white chalk, on bluish paper—from the Spencer Collection*; and a Sketch in sepia 2

395 Soldiers Fighting on a Bridge in Venice—*pen and sepia, on bluish paper*—11 *in.* by 15½ *in.*; and Sketches of architectural decorations on the reverse—*from the Rystrack Collection*

TITIAN.

396 The Repose of the Holy Family—*pen and Indian ink, on coloured paper*—with a Sketch of a Landscape in red chalk on the reverse

11 *in.* by 7½ *in.*

From the Sir Peter Lely and Richardson Collections

TITIAN.

397 Landscape, with a town on the banks of a river in the distance —*pen and ink*—with another Sketch on the back
$7\frac{3}{4}$ *in.* by $10\frac{1}{4}$ *in.*

398 Head of a Young Man—*in red chalk*
9 *in.* by $12\frac{1}{2}$ *in.*
From the Lagoy Collection

399 A Rocky Landscape, with trees; and a Drawing of a Composition of St. Peter Martyr 2

TURNER (J. M. W.).

400 Studies of Cottages—*in water-colours* 4

401 Shipping and Coast Scenes 4

402 Landscapes, &c. 4

403 A Watermill—*water-colours—signed, and dated* 1794
$5\frac{1}{2}$ *in. by* $8\frac{1}{4}$ *in.*

404 A Landscape, with a Roman ruin—*water-colour*
$13\frac{3}{4}$ *in.* by $9\frac{3}{4}$ *in.*

405 A Vaulted Chapel, with monumental tombs—*water-colours*
$12\frac{1}{2}$ *in.* by $8\frac{1}{2}$ *in.*

VARLEY (JOHN).

406 Lake Scenery—*water-colours*

VASARI (GIORGIO).

407 Madonna and Child, and various saints—*pen and bistre*; and another Drawing of a similar Composition—*in pen and ink* 2

VAN DE VELDE (ADRIAN).

408 Sketch of Three Gentlemen, full length—*black chalk*
$6\frac{1}{2}$ *in.* by 8 *in.*

VAN DE VELDE (WILLIAM).

409 A Barge Flying the English Flag, surrounded with boats, at the back of the drawing it is described as the meeting of the Duke and Duchess (?)—*pen and Indian ink*
$21\frac{1}{2}$ *in.* by 12 *in.*

410 A Fleet of Dutch Men-of-War—*Indian ink*
17 *in.* by $8\frac{1}{4}$ *in.*

411 Trinity House Barge taken at Blackwall—*pencil drawing*
$16\frac{1}{2}$ *in.* by 11 *in.*

412 Shipping in a Breeze—*Indian ink*; and two other Drawings 3

413 Various Drawings of Shipping 5

414 A Dutch Man-of-War—*pen and ink*; and other Drawings 4

415 Various Sketches of Shipping—*some signed* 12

416 A Similar Lot 10

417 Drawings of Barges and Hulls of Ships 10

418 Various Sketches of Shipping—*pen and ink*; &c. 12

419 A Similar Lot 9

420 Another Lot 6

421 Another Lot 13

422 Another Lot 19

423 Another Lot 18

424 Another Lot 18

VERNET (C.).

425 View of a Seaport—*black chalk and Indian ink*; and A Coast Scene, with fishermen 2

VERSCHURING (HENDRIK).

426 A Street Scene in Rome—*Indian ink*
15 *in.* by 12½ *in.*

427 View in an Italian Town—*signed*
13½ *in.* by 11 *in.*

VERTUE (GEORGE).

428 Portrait of the Poet Gower—*red chalk and Indian ink, in an ornamented border*
9 *in.* by 13½ *in.*

VISSCHER (CORNELIUS).

429 A Man's Portrait—*black and red chalk*
5½ *in.* by 8 *in.*

WARD (JAMES).

430 Cattle in a Park—*bistre—signed*; and Sketch of a Lion—*black chalk* 2

WATTEAU (ANTOINE).

431 A Pilgrim—*black and red chalk*
10 *in.* by 15 *in.*

432 Sketch of a Woman
3 *in.* by 7 *in.*

WATERLOO (ANTHONY).

433 A Landscape, with figures—*black chalk and bistre, heightened with white*; and another 2

434 View of the Castle of Heemstede, near Haarlem—*Indian ink*
18 *in.* by 13½ *in.*

WEST (BENJAMIN).

435 Abraham and Isaac—*in water-colours*; and Christ in the Tribune—*also in water-colours* 2

436 Fight Between Romans and Britons; and Dido—*signed, and dated* 1783; and another 3

WEST (SAMUEL).

437 Portrait of a Young Girl, holding a bird-cage—*pen and bistre*
14½ *in.* by 19½ *in.*

WESTALL (RICHARD).

438 Three Witches—*sepia, heightened with white*
6½ *in.* by 8½ *in.*

WILKIE (SIR DAVID), R.A.

439 Study for a Portrait of The Duke of Cumberland—*black, red and white chalk—signed with initials*
7 *in.* by 10 *in.*

440 Various Sketches of Himself, at different times of his life—*black chalk* 3

441 Various Studies and Sketches 7

WILSON (RICHARD), R.A.

442 View of the Castle of St. Angelo, with the dome of St. Peter's in the distance—*black chalk*
19 *in.* by 12 *in.*

443 A Landscape, with a group of dancers in the foreground, and a view of Rome in the distance—*Indian ink*; and two Sketches —*black chalk* 3

444 Various Italian Landscapes 4

445 A Landscape, with a river, and men fishing—*black and white chalk*; and three others 4

446 Studies of Plants; and other Subjects 4

447 A River Scene, with a ruin of a bridge—*water-colour*
12½ *in.* by 8 *in.*

WOUVERMANS (PHILIP).

448 Group of Hunters Resting—*red chalk*; and another 2

449 A Battle Scene—*black and white chalk, on blue paper*
17 *in.* by 10 *in.*

450 Sportsmen with Dogs, talking to a shepherd—*black and white chalk, on blue paper*
10½ *in.* by 7 *in.*

ZUCCARELLI.

451 A Classical Landscape, with figures; and another—*pen and sepia* 2

ZUCCHERO (FEDERIGO).

452 A Pope Receiving Presents—*pen and bistre*; and A Group of Bishops 2

453 The Circumcision—*black and white chalk*; and The Martyrdom of St. Lawrence, with a representation of various saints 2

454 A Pope Receiving Relics—*pen and bistre*; and another Drawing, representing an interview between two princes 2

FINIS.

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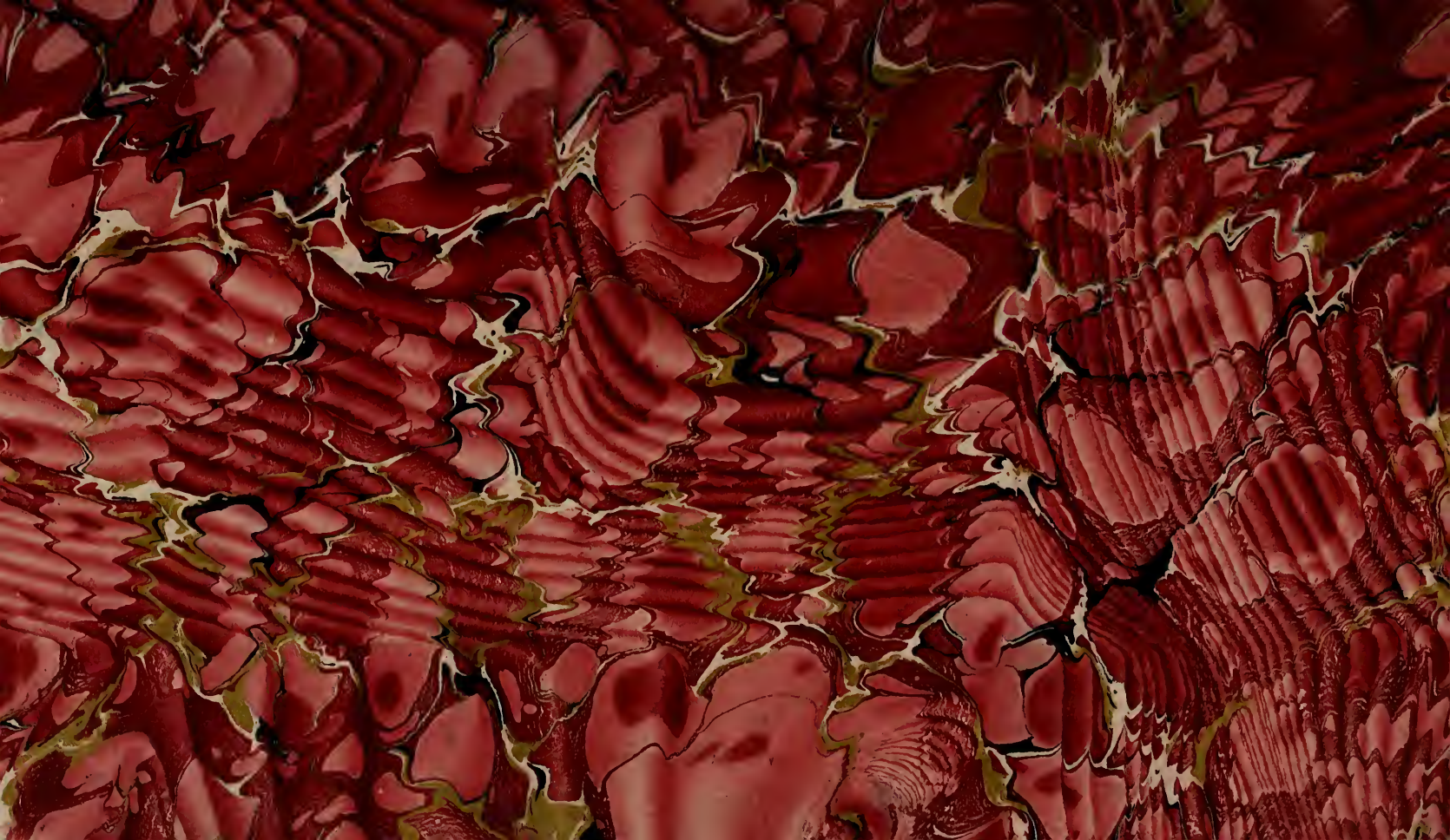

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